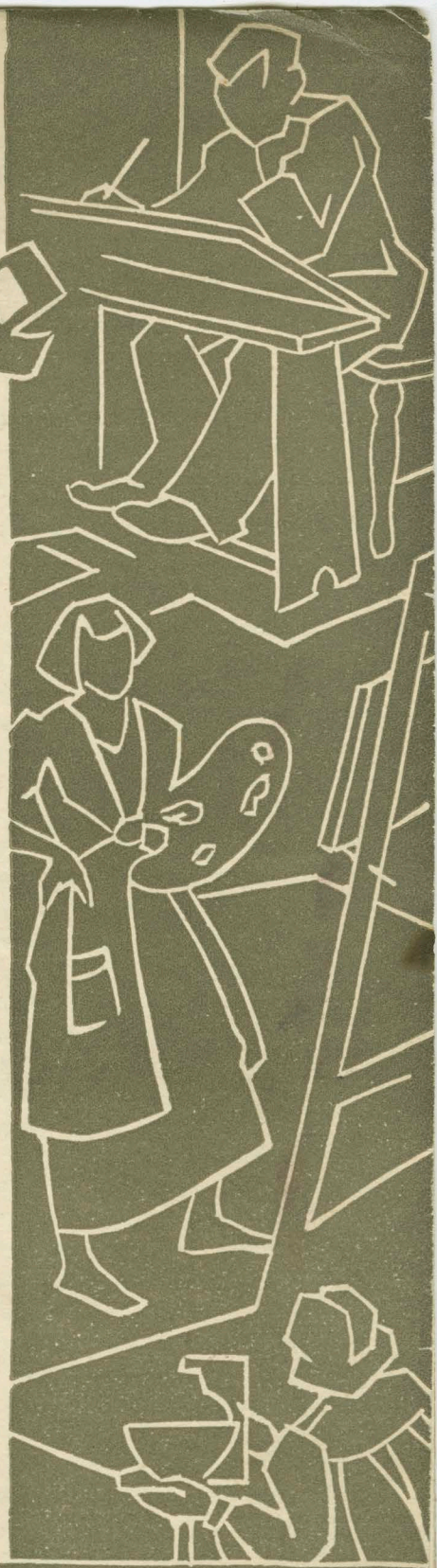


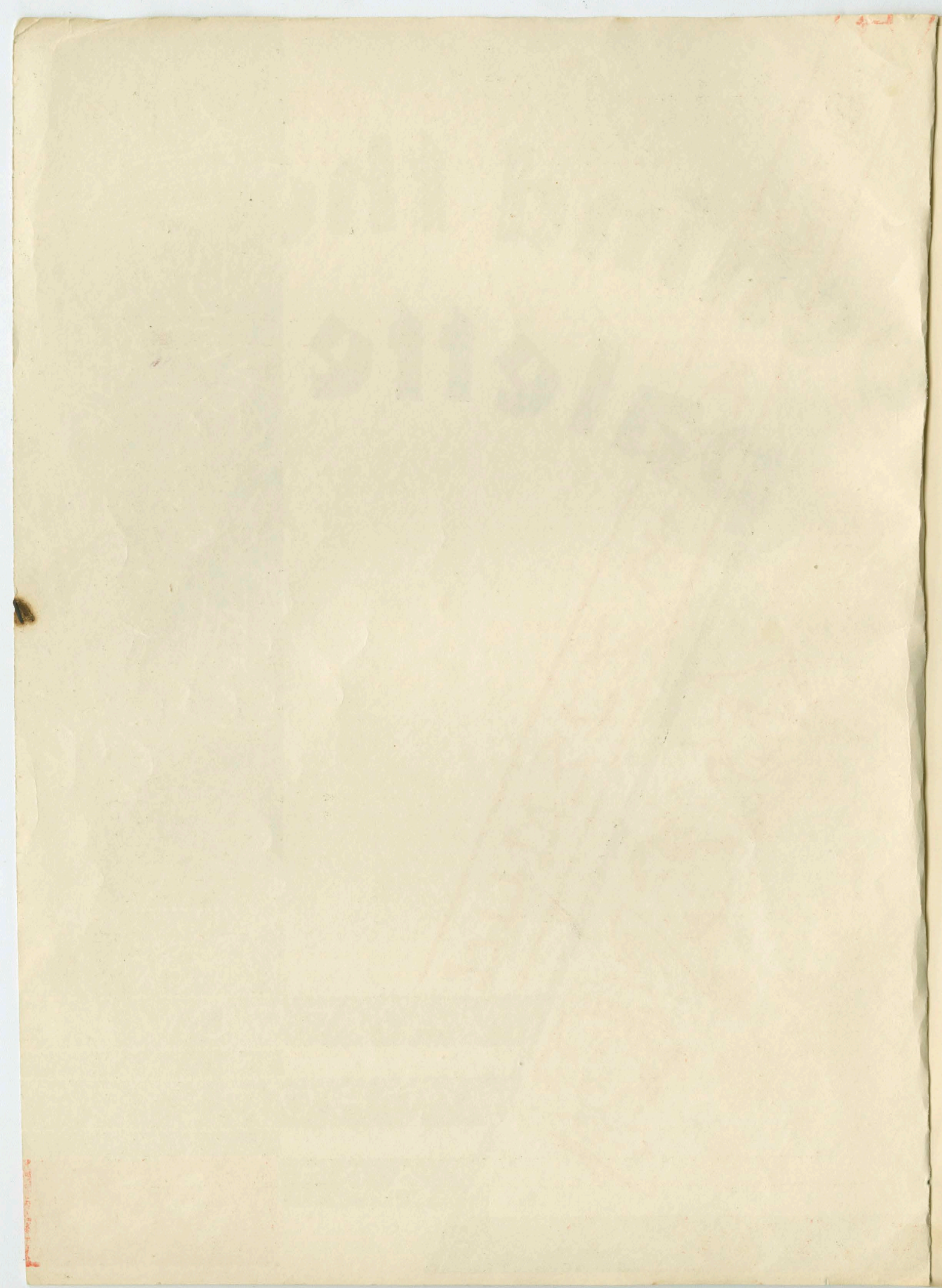
Behind the Palette



VANCOUVER
SCHOOL OF
ART

1935

OCTOBER



behind the palette

THE VANCOUVER

SCHOOL OF ART



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Mary Jane Kildall.

--

OCTOBER, 1935

EDITORIAL

CURTAIN UP

The first issue of this year's four publications which we hope to make bigger and better is fortunate in chronicling the outstanding artistic event of the year - the Beaux Arts Ball. Such a colorful innovation as the dramatization presented by the Art School portrays graphically the definite value of the School to the artistic life of the city.

The Beaux Arts Ball was a wonderful sight from all accounts of it. We are glad it was such a success in every way and congratulate those who took part in making it so. As it was for the purpose of re-decorating the Art Gallery let us look forward to the day when we shall see our Vancouver Art Gallery all repainted and happily "at home" to the various visiting exhibitions - as also the permanent one.

We wish to thank Mr. Scott for writing up the Curtain for us. Many thanks go to Miss Mary Jane Kildall for designing our cover - also Miss June Duncan for designing our Title Page. And we thank all contributors to this number. In this magazine you see we have some very lovely prints of the three famous murals by Ed Hughes, Orville Fisher and Paul Gorenson. Also a very gay supplement. For these we are most grateful to Mr. Amess - our Senior Advisor - and it seems we can only thank him very much for them and for the great help and interest he has taken in forwarding the purpose of this magazine.

EDITOR

--

I suppose one of the most eagerly awaited expressions of a school is its school annual, monthly, or as in this case, I believe, its quarterly. (May I interject here that the word "quarterly" is usually indicative of a severely intellectual type of magazine devoted either to Economics, Science, Politics, or the Arts). I do not know whether the magazine editor and staff are fully aware of this connotation. I hope not, for I feel that a school magazine should not be too heavy in spirit, but rather express the play quality in contrast to the working quality of the school.

The magazine offers an opportunity to all students in expression through the medium of words instead of shapes. Words are the vehicle of ideas. It is desirable therefore to make sure you have something to say before you write it down for publication - otherwise the Editor's blue pencil will come down severely. Through the school magazine a voice, otherwise inarticulate, may be heard which will help in creating a school spirit.

A school spirit is built up through mutual understanding between students and between students and staff. Any school wherein the arts are taught must seek for this understanding if each would be enriched.

Such understanding demands tolerance, unselfishness, courtesy, and is tremendously helped by a sense of humour -- Get these qualities in your writing.

(Continued on Page 2)

MURALS BEAUTIFY FIRST UNITED

THREE FORMER STUDENTS ENRICH THE WALLS OF THE GORE AVENUE CHURCH IN ARTISTIC AND SUITABLE FORM; CRYSTALLIZING THE SPIRIT OF THE CHRISTIAN MESSAGE IN LINE AND TONE

THE MURALS IN THE MAKING.

EDITORIAL NOTE:

Many thanks go to Paul Gorenson for this article. He and the other two artists of these three murals are exceedingly busy and it is kind indeed of him to have found the time to write this for us. We only wish it had been longer and that he had told us students more of the construction in composition, and how each mural was evolved, so that we would be able more fully to appreciate the Fine Art in them. We should all go and see these murals. (United Church, corner Hastings and Gore).

The idea originated about two years ago when Orville Fisher felt that the inclined wall space up in the church ceiling would offer a wonderful opportunity for mural decorations. He suggested this to two of his fellow students, Ed Hughes and I, who aided him in carrying this out - and, of course, Rev Andrew Roddan, who made it possible.

Our idea was to get away from the conventionalized method of wall decoration - to try and do something in a

style more solid and enduring. We felt that subjects dealing with the Life of Christ would be most suitable - Adoration, Worship and Service being the first three of six, yet completed.

As it was impractical to paint directly on the walls, the best thing to do, was to make stretchers for the panels to be nailed on to the walls. The gymnasium afforded us an ideal place in which to work. We spent two months working on the decorations day and night.

Our real difficulty came at the end, when the panels were to be hoisted into place. It was nerve-racking business raising the decorations - they were so frail and clumsy to handle, yet each weighed approximately 200 lbs. and in our anxiety to get them in place we might easily have missed our step on the scaffolding.

However, that climax has passed, the panels now rest securely in their places - and we feel grateful to Rev. Roddan for his help and in allowing us a free hand in doing them. We would feel justly proud and repaid if these murals should be an inspiration to art students and a foundation for them on which to build.

THE MURALS TAKE ANOTHER FORM

Beautiful reproductions similar to the illustrations shown have been made into Seasonable cards by the mural decorators, and are for sale. Purchasing a card or cards will give you besides a splendid remembrance a share in a great undertaking.

Mr. Lismer, a noted eastern artist who visited here this summer, placed the murals among the really significant artistic expressions in Canada today. Such plucky pioneer work in this field is commendable, and we have no hesitation in urging every student to purchase at least one of these fine cards.

The pictures in the reproduction do not give a correct conception of the magnitude of the work. The original panels are nine feet high and thirty feet long. How is that during a depres-

sion? There are to be three further designs and we look forward to them as we wish their designers every good fortune.

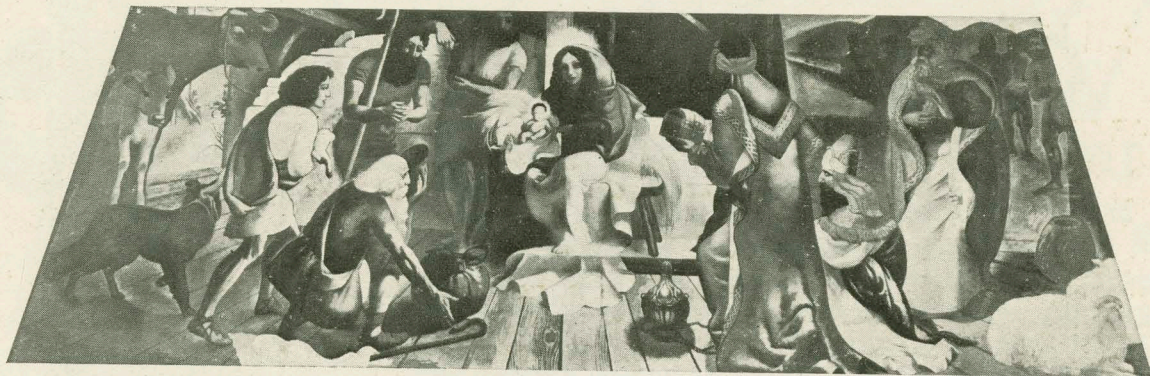
--- CURTAIN UP (Concluded)

May I take the opportunity here of saying that if at any time a student is full of conflicting doubts regarding studies or attitude to study that such student will let me share them. Ten minutes private conversation may chase away many a doubt. The school is now in its eleventh year and a fine healthy student body is enrolled.

I am hopeful that this session will see many things come to pass which will make for a better school.

With every good wish to the magazine and its staff.

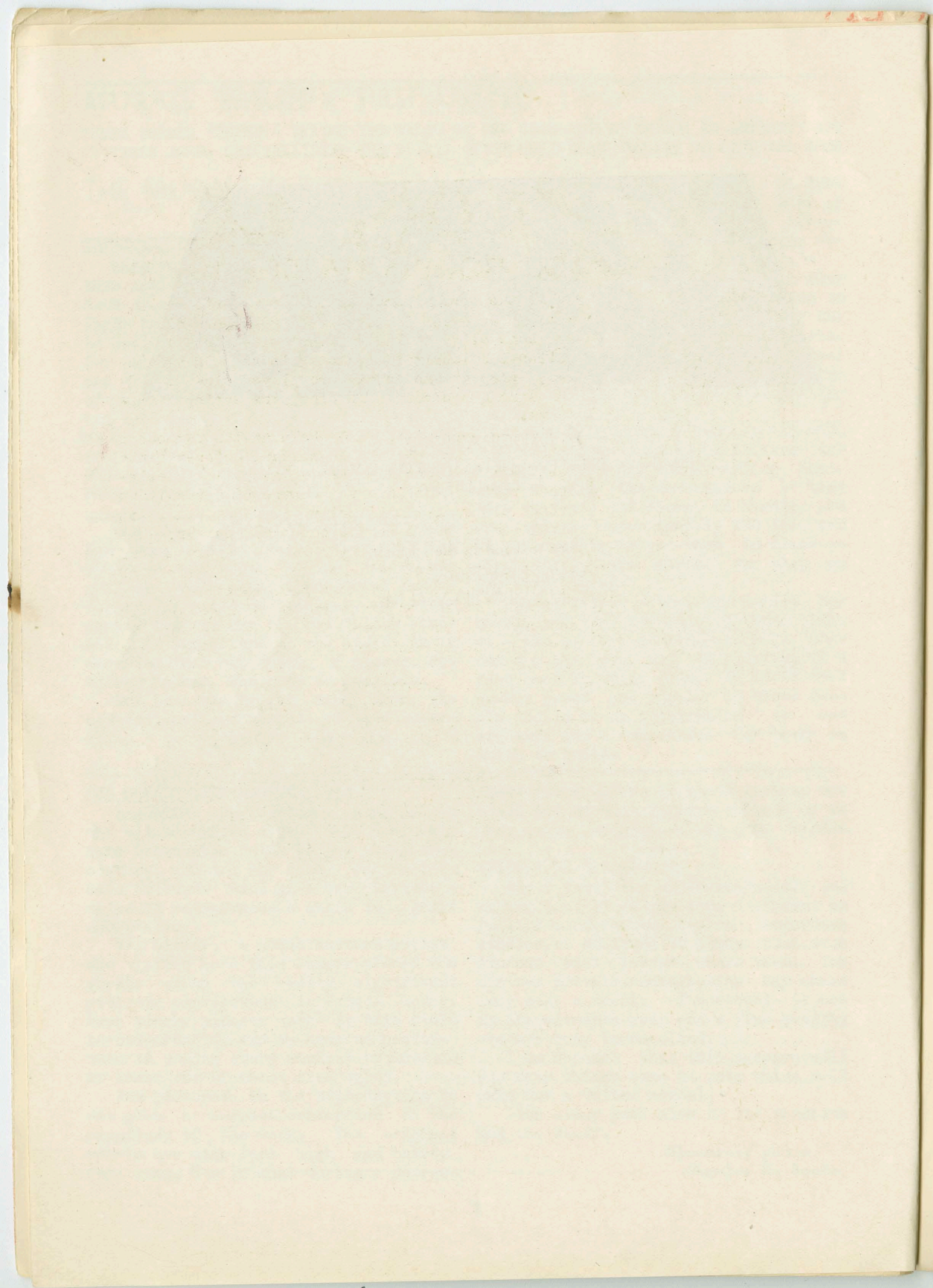
Sincerely yours,
Charles H. Scott.



"ADORATION"

Reproduction of Mural Painting in First United Church, Vancouver, B.C.
by Edward J. Hughes

Glory to God in the Highest,
And on Earth Peace,
And Good Will toward Men.



1 9 3 5 BEAUX ARTS BALL

ART SCHOOL PROVIDES BEAUTIFUL PLAYLET

At the world famous annual Beaux Arts Ball in Paris, at which is gathered together all the artistic elite of Paris along with the international celebrities residing in that gay capital, tragedy and comedy are played side by side, the strong contrast affording fine artistic effects.

At the Beaux Arts Ball held at the Commodore Cabaret in Vancouver on Wednesday, October Ninth the Vancouver School of Art played its legitimate part as the integral centre of art culture and development in this city by providing, in a pageant of exquisite movement and colour, just that serious note of contemplative beauty needed to add dignity and balance to the gay spirit of revelry dominant throughout the evening.

The theme chosen was from one of the sixteenth century Persian "Poems of Nizami" in which is revealed the tragic love-story of "Khosru and Shiran".

Miss Melvin conceived the idea of creating the desired atmosphere in ballroom surroundings by the use of "human scenery" which moved with rhythmic step from the dim background of the cabaret into the amber spotlight on the spacious ball room floor and varied itself in sympathy with the unfolding of the story.

All the movement synchronizing with the rhythmic beat of drum and English horn.

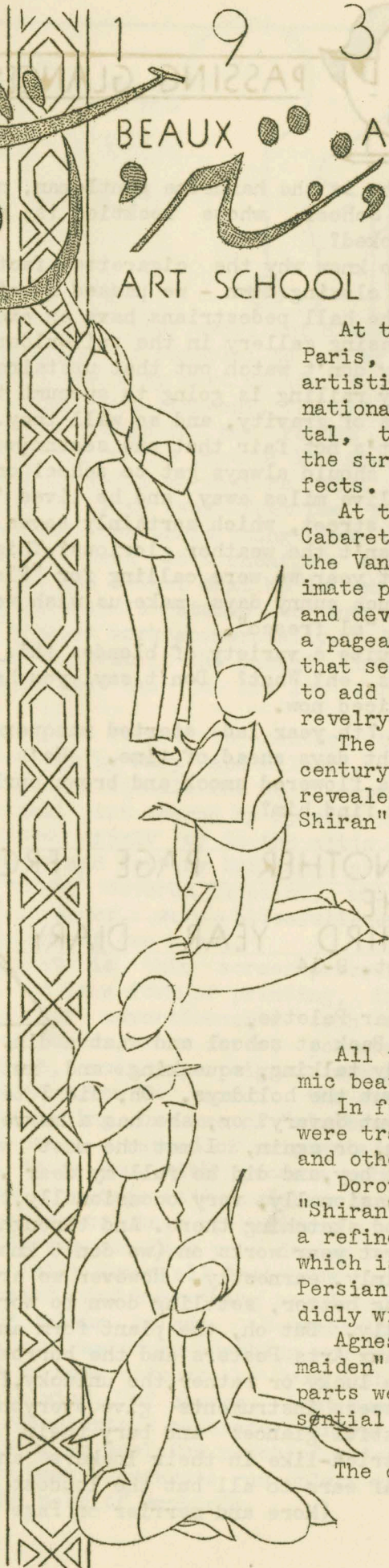
In fifteen minutes the five hundred guests were transported down the ages to other times and other lands.

Dorothy Herman played the leading part of "Shiran" with real spiritual tenderness and a refined interpretation worthy of this poem which is representative of the finest period in Persian Art, and Guy Glover supported her splendidly with fine feeling right through the theme.

Agnes Handley made a convincing "jealous maiden" and all the scene bearers and lesser parts were conceived with that understanding essential to the unity and success of this beautiful pageant.

The colour was exquisite.

(See Page 11)



1 ST. YR. WRITE-UP

35 of us. The more the merrier. Several of our members hail from afar, Burnaby, Jasper Park, Victoria, Chilliwack and Moosejaw being some of our homegrounds.

Flash - What good does Parker think an Art course is to a lyric writer?

No longer do we see beauty in the green leafy branches of a spreading elm, to our artist's eye it is simply a trunk and mass.

News brevities -

1. There are many famous personages in our room, i.e. Elissa Landi, Popeye and Toar, Madge Evans and Joan Crawford.
2. We wonder if half a day off would be sufficient for June and Jean to get their talking done.

We sincerely hope (we really know, but are too modest to say so) that this 1935 First Year Class will prove a credit to itself and to the School.

C. Eckman and M. Awmack

SECOND YEAR RAMBLING

Here's to Savary Island, the most gorgeous place to holiday, also to date.

The lovely scenery (including numerous bathing beauties) really inspired us with a desire to paint and even those of us who could say that they are just a little bit artisticey couldn't possibly do justice. And oh! the fun of keeping up our "Savory Puddin'" a simply delightful concoction, guaranteed not to cause a stomach ache and no after effects, except, of course, a great deal of laughter. Our "Behind the Palette" will have to go pretty fast to keep up with it. We all hope that as many as can of the First Years go to camp next year, it's worth it.

Our new First Years seem to have quite a lot of talent at this artist game and are certainly very nice. With their help the paper should progress very nicely.



PASSING GLANCES

Who is the handsome gentleman, new to the School, whose necktie is always crooked?

We know why the cigarette factories are closing down - we passed a vote.

The hall pedestrians have an ever increasing gallery in the rail-riders. If they don't watch out that upstairs balcony railing is going to succumb to the laws of gravity, and so will they.

It's not fair that one second year pupil should always get to school on time. We live miles away and he lives 'cross the street, which certainly saves gas.

Isn't the weather glorious? This time last year we were calling for "Flat Lux"

Such sunny days make us wish we were all "al fresco".

Quite a variety of blondes this year, boys, eh? What? Don't say you haven't noticed now.

A 7th year lad started masquerading eight days ahead of time. He's Daisy in a flowered smock and brown curls. Did you find him?

ANOTHER PAGE FROM THE THIRD YEAR DIARY

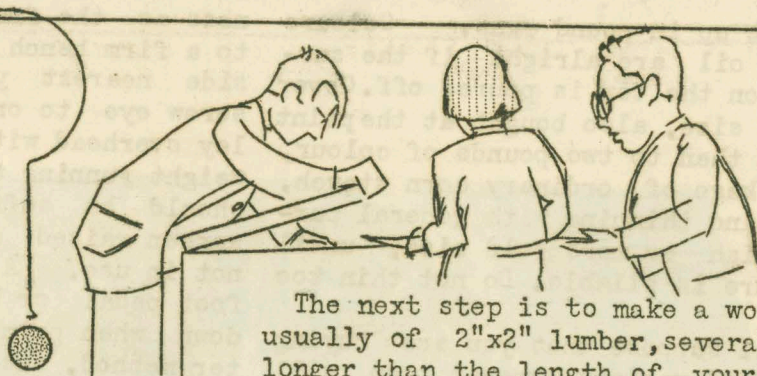
Sept. 9-14

Dear Palette,

Back at school and what a din. Everybody talking, squeaking and muttering about the holidays. Oh, did I tell you about Savary? or, she has a marvellous tan, or again, I met the most wonderful boy, and did he fall my dear ... and occasionally, very occasionally, there's good sketching there. And through it all first year works on (we don't know how) calmly, earnestly. However we are getting better, settling down to work gradually. But oh, the plant form and the Beaux Arts Posters and the borrowing -- the lucky or rather, the unlucky, few who possess instruments give everyone disgustful glances and bury their heads ostrich-like in their lockers and turn deaf ears to all but the loudest pleas.

(More and merrier on Page 9)

WHAT IS THIS SILK-SCREEN PROCESS



Let us take the excellent cover of this magazine for example. As you probably know, the grey part of the design was produced by a lino-cut. The red portion of the design is the result of much research on the part of Mr. Amess. However, he tells me that he will be compelled to stay away from the sign studios until the whole thing blows over. In his desk is a sheaf of affidavits to the effect that he is not intending to open a studio to turn out screen process work commercially. But was he persistent in the cause? That's the reason he has to lie low for a while.

We must not forget to mention the clever design by Mary Jane Kildall, in fact Mary Jane did all the work, apart from a small part shared by myself! We three slaved grimly up in the attic of the Science and Pottery building after school hours, covered in paint, while you, dear reader, were blissfully enjoying yourself (we hope).

Just what is this screen process, anyway? It is a form of printing, invaluable for advertisements such as street car cards, show cards, posters, metal signs, even paper signs, not of sufficient number to warrant the cost of lithographing or use of "electros" or metal cuts. Instead of printer's ink however, it is done with process paint. The great advantage is the moderate outlay necessary to start operations.

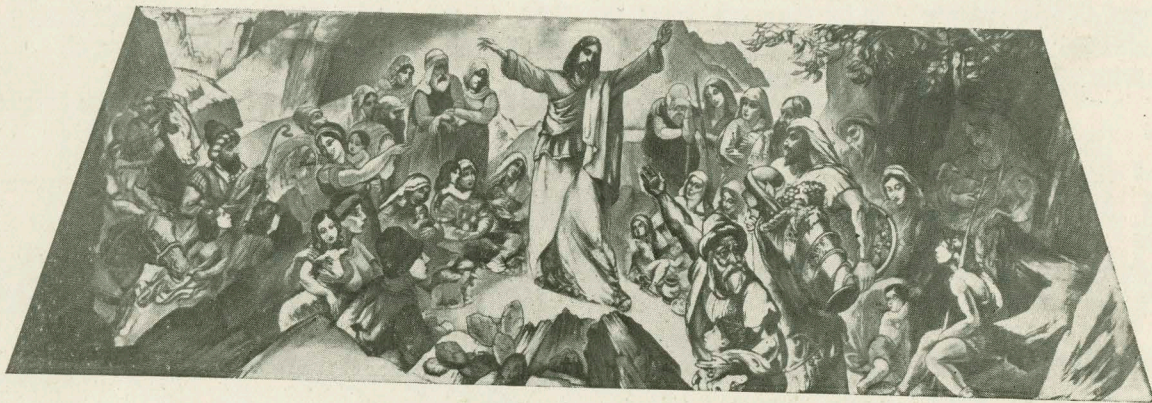
We will suppose that your design has been carefully drawn, all lettering properly spaced and everything completed, including colour scheme. Remembering that you can reproduce anything you can draw in as many colours as you wish, bearing in mind, of course, that each colour represents a separate printing. Avoid having an isolated patch of color that must have a separate run, unless it be for the sake of emphasis.

The next step is to make a wood frame usually of 2"x2" lumber, several inches longer than the length of your design and about three or four inches wider, at the least it should be eight inches longer, more if possible. This allows sufficient space at each end for your colour. The corners must be neatly mitred and for large frames reinforced with flat angle brackets fastened to each corner on the surface which will be the top.

Next, and here is where the real expense comes in, you must buy a good grade bolting silk. Half a yard of \$5 grade will probably answer the purpose, and will last you an indefinite number of different projects. In stretching and tacking the silk securely to your frame, commence at one of the short ends at the middle, drawing the silk so that it laps not less than 2" over the side. Put one tack in the centre, pull the silk taut to the other end and tack likewise. Proceed at this end with a double row of tacks, drawing the silk out to each corner. Duplicate at the other end, pulling from the finished portion as well as from the centre. Complete the long sides in the same manner and we are ready for the next step.

Lay the frame, silk side down, over your drawing, approximately the same margin as provided for at first. Then using red ink trace the drawing lightly on the silk. Use a faint dotted line. The inked design will never leave the silk, should you wish to repeat.

In buying your screen colours, unless you are prepared to lay out a fair sum of money, you would be well advised to limit your design to as few colors as possible, as screen process products are only to be bought at the paint manufacturers, such as British America Paint Co., Metals Ltd., Agents for Glidden's Paint Co., and others. It is possible to make a fair grade of screen paint yourself at a saving by using the paste



"WORSHIP"

Reproduction of Mural Painting in First United Church, Vancouver, B.C.
by Orville N. Fisher

Glory to God in the Highest,
And on Earth Peace,
And Good Will toward Men.

colour put up in pound cans. Colours ground in oil are alright if the surplus oil on the top is poured off. Cover with gold size, also bought at the paint store and then to two pounds of colour, add a package of ordinary corn starch, stirring and thinning with general purpose varnish or more gold size, until the mixture is pliable. Do not thin too much.

We will suppose that you are buying the prepared variety, however, you will need in your selection of colours, most likely, white for tinting or light backgrounds, paint reducer, a can of blocking lacquer, and lacquer reducer.

Stand your screen up backed by plenty of light, with the design facing you in reverse, that is the printing side. Brace temporarily, then thin a portion of the lacquer with the reducer until it is the consistency of a thin paint. Then proceed to block out the largest portion of colour on your work, being careful to leave the clear silk wherever the colour has to go. In this way you create a stencil. This is the whole principle of the screen process. Remember to start with all light colours first, working down to the strongest as you proceed. If the cards or other materials are not self-coloured, you will have to cover with some form of light background before you commence the blocking-in process.

After running through with one colour, take the next largest spaces and block to the edges of these and repeat after each run until the last colour.

Bapco light colours will cover over a dark background, even the white will, but care must be taken in getting the screen absolutely clean before trying to do this.

Having blocked in your screen take some masking tape, the 2" width is best (first shellac the surface of plain silk and the inside edges of the wood frame). Proceed to fasten the strips of tape to cover in the space on the inside of the frame. Around the edges allow half the tape to overlap the wood. Be careful to overlap corners or else the paint may seep through any gaps. You are now ready to place pin hinges on the long side of the frame, attaching these to a piece of wood exactly the same thick-

ness as the frame, fastened securely to a firm bench or table, so that the side nearest you lifts. Attach a screw eye to one corner, place a pulley overhead with a cord, and counterweight running through it. The weight should be sufficient to keep the screen raised about a foot or so when not in use. A strong spring and a foot pedal or bar to pull the frame down when printing is perhaps a better method, as the former has a tendency to strain the one corner of the printing surface. Whatever method you use, the hands must be kept free to wield the "squeegee" - a nice juicy name for this indispensable article. This is a piece of pliable rubber, about $\frac{1}{4}$ " thick, 4" wide and slightly less in length than the shorter side of the frame. Take two pieces of 1"x6" cut to the same measurement, plane a wide bevel down the length of each, place the rubber between, allowing half an inch to project from the bevelled side. Fill the remaining gap at the top and the "squeegee" is ready.

Now the screen is complete, we have our paint ready poured at one end, gasoline and plenty of rags to hand for cleaning the silk, if held up for any reason (even a delay of 15 minutes may clog the mesh of the silk) and we should be ready to try for a "register"

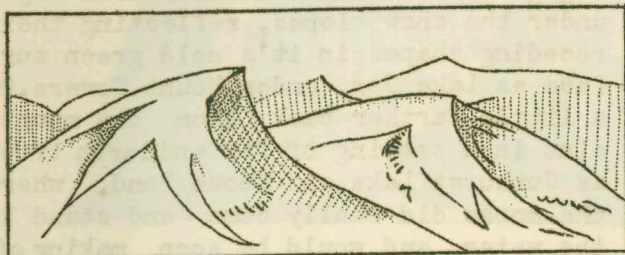
Take your card, place in what you consider will be the correct position, bring the screen down over it, and grasping the squeegee firmly in each hand, push or roll the paint before it from one end to the other. Press evenly and use plenty of paint. A few spoiled cards may result but this is unavoidable. If the colour is too thin the edges will be foggy and blurred, if too thick, the design will stand up in ridges or the colour will not completely cover in one operation. There is a happy medium which you will discover with practice. One essential feature to watch for, is to see that the screen is coming into absolute contact at all points with the surface to be printed. Any places not touching will cause the paint to stand up in a ridge and blur the edges, so avoid sticking odd pieces of paper anywhere between the screen and the printed surface. This is most important.

(Continued on Page 8

OUTDOOR SKETCHING —

SUMMER EXPERIENCES ARE ALWAYS OF INTEREST AND WE ARE GRATEFUL TO MRS. BELL FOR CARRYING US UP WITH HER INTO THE CLEAR, CRISP ATMOSPHERE OF THE CANADIAN ROCKIES.

IN THE ROCKIES



It was my great good luck to be able to go to the camp of the Alpine Club of Canada, which was held this year at Mt. Assiniboine. We have belonged to the A.C. for a good many years and once before have been to Mt. Assiniboine so that we determined, if possible, not to miss this year's camp, as we knew from experience how good it would be.

A Vancouver friend, Eileen DesBrisay, my son Gordon and I set out from Banff one morning about the middle of July by car for seven miles, then by trail about eight miles to a camp in the Brewster Creek Valley, where we spent the night. The next day was said to be a hard one, as the trail to Mt. Assiniboine was about twenty miles long, and over two rather high passes, Brewster Pass and Og Pass, so we decided to take two horses between the three of us and to ride and walk by turns. We got along quite well except that the day turned out wet and we got a thorough soaking, especially on top of Brewster Pass which certainly presented a forbidding scene under the circumstances in which we saw it that day. The trail leading over desolate looking piles of rock and patches of snow with the rain and snow coming down out of a gloomy sky. Later on we found that it was a most delightful place, an upland where beautiful little alpine plants grew close to the ground and the wind was always blowing across the pass.

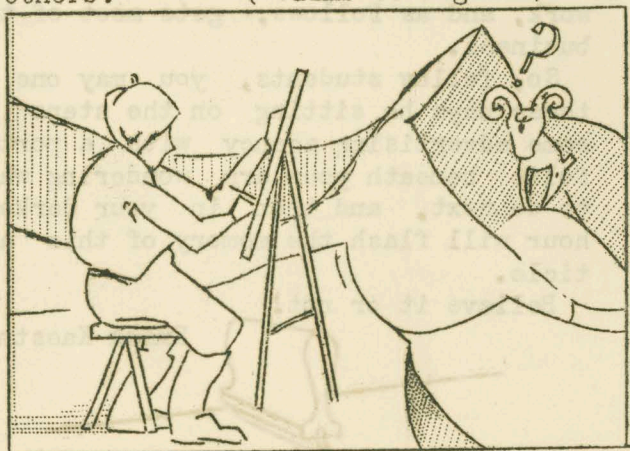
ARTIST GETTING GOAT OF MOUNT ASSINIBOINE AS ONE WILLIAM SEES IT. (NOTE DIAGONAL BALANCE).

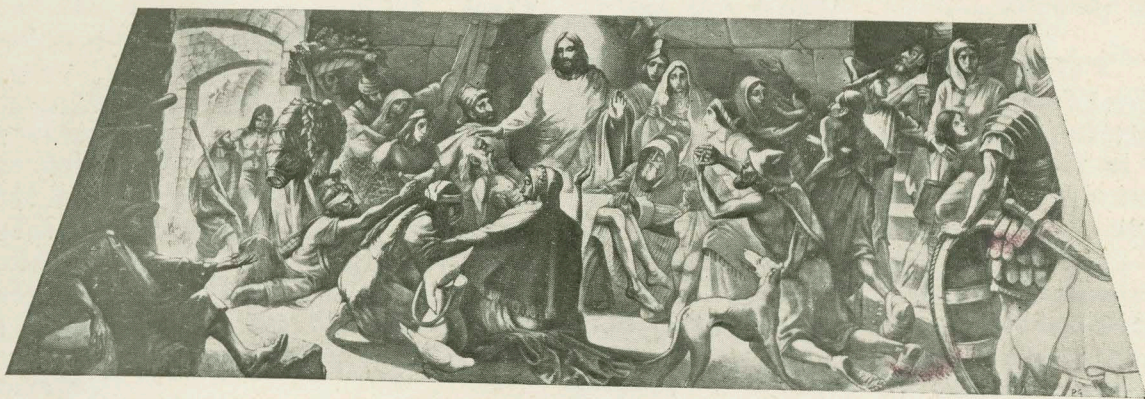
However, we were very glad to reach camp, to be welcomed by friends and cups of tea and blazing campfires, to be allocated to a tent spread with sweet smelling fir boughs, and dry out blankets which also had got a bit wet coming in on the pack horse.

The camp was pitched among larch trees close to Lake Magog which is one of the many lakes at the foot of Mount Assiniboine. It was, of course, chosen at first as a climbing centre but the beauty of the place entered into the choice too.

Mt. Assiniboine is called "The Canadian Matterhorn" and there is a great resemblance in the shape of the two mountains, though Mt. Assiniboine is not so high as the Matterhorn, being about 11,000 ft. compared with 15,000 odd. Both are pyramids of rock and snow with a definite horn shape towards the summit and both have the same austere appearance towering above their glaciers.

Mt. Assiniboine looks so very aloof, and far above all human concerns, and yet those who have climbed it (which I did not attempt) said it was not a very difficult mountain, only long and strenuous and a little dangerous on account of the very rotten rock. All the rock in that section of the Rockies is very loose and was described as like climbing on thousands of dinner plates piled loosely on top of each other. There were other mountains in the group all of which were climbed from the camp, Mt. Magog, Terrapin, Naiset, Wedgewood, Sturdee, The Marshall, Mt. Towers and Wonder Peak. The latter is a marvellous viewpoint though it is not so high as some of the others. (Climb to Page 8)





"SERVICE"

Reproduction of Mural Painting in First United Church, Vancouver, B.C.
by Paul A. Goranson

Glory to God in the Highest,
And on Earth Peace,
And Good Will toward Men.

THE SILK-SCREEN PROCESS (Concluded)

A few adjustments to get the register and you should be rolling along like a machine, pushing the paint from one end to the other with plenty of pressure on the squeegee.

The speed with which you can turn out the cards will surprise you. It is not unusual to do a hundred an hour. Watch for screen clogging. At the first sign of portions of the screen not printing, or getting specks in them, clean up the screen with gasoline. In about two hours or more the cards may be ready for the second colour. Make sure, however, that they are quite dry.

So there you are (if you have read this far). You are in possession of enough knowledge to try this out for yourself. If this is as hard to read as it was to write, I don't suppose there will be many attempts.

But remember, as an artist, and one who will be going out into the hard cold world to make your living, this information may start you into a lucrative and growing business. I could show you unbelievably clever work produced by much more complicated techniques than the one described. In the United States, enormous quantities of silk screen work are required and produced annually. The appointments and size of the average studio do credit to the industry.

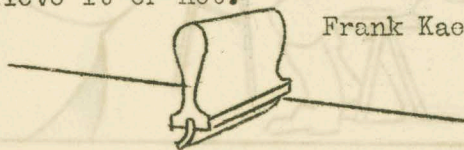
Large amounts are produced in Eastern Canada also. It is better to forget local markets, as a great deal is imported into the province, and what is left is the cause of quite a "price war" among the sign studios.

I might add that only one studio in the city does anything approaching fine work, and as follows, gets most of the business.

So, fellow students, you may one of these days be sitting on the steps of some advertising agency with a portfolio beneath your arm wondering what to do next, and then in your darkest hour will flash the memory of this article.

Believe it or not!

Frank Kaestner



OUTDOOR SKETCHING IN THE ROCKIES (Cont'd)

A special feature of the country near Mount Assiniboine is the number of beautiful lakes, some fairly large and some quite small, each with it's own special color of blue-green and each in it's own particular setting, each close up under the piles of morainal debris which the glacier brings down, as Lake Magog. Or filling a little basin right under the snow slopes, reflecting their receding shapes in it's cold green surface as Lake Gog, under Mount Towers. Or a little farther back from the mountains in a setting of fir and larch trees as Sunburst Lake and Moose Pond, where the moose did really come and stand in the water, and would be seen making off through the trees when one came near.

The other special feature of the Mt. Assiniboine district is the beautiful alpine meadows, miles and miles of open country stretching down the valleys, knee-deep in grass and all kinds of brilliantly-colored flowers. There are many varieties of these meadow flowers but they generally like to grow in colonies, thereby adding greatly to the effect from a color point of view. Some places would be vivid with a patch of Indian Paint Brush, some would have Yellow Columbines, where the meadows sloped more gently upwards would be found the bluest Forget-me-nots that I have ever seen, and in one place in particular, I shall never forget where a slope covered with Asters glanced and reflected the light in the foreground exactly repeating the purplish color of Wonder Peak in the background.

As may be imagined, I thoroughly enjoyed myself wandering about in the country, sometimes on smaller climbs or trips with others, but usually alone when I wanted to work, trying to paint what I could, but finding it awful difficult. It was all a struggle to try to capture Mount Assiniboine on canvas for instance, to choose from amongst all the splendid things around one and decide how much detail to put in and how much to leave out. Also it was a struggle with mosquitos, and the get-up which I wore in self defence was a wonder to behold. Everything I painted is well speckled with dead mosquitos painted in. But of course all this was nothing, once one
(Turn to Page 9)

OUTDOOR SKETCHING IN THE ROCKIES

got immersed in the business of painting. The place I think I liked the very best of all was at the head of the valley near the edge of the uplands where vegetation stops and snow begins, where the flowers grow in tressil fashion, spreading round carpets of leaves close to the stony ground, or with bright flowers dotted on mossy cushions, like the moss campion. One could see there the shapes of the snow on the moraine, the thick green ice of the glacier hanging above the cliffs, and it was so perfectly silent except for the occasional falling stones, or sometimes the whistle of a marmot.

One of the delights of an Alpine Club camp is the people whom one meets there, who may have travelled in search of adventure in all parts and places. One of those at Mount Assiniboine was Mr. Binnie, who spoke of climbing in Norway, another was Pelmore Brown, an Armenian artist and traveller, who told about climbing Mt. McKinley in Alaska and about the earthquake that overtook them there; another was Erling Strom, a Norwegian skier, who told us of all sorts of adventures in the most engaging stutter that can be imagined. Mr. F.H. Brigden, the water-colour painter from Toronto, was there, and he painted most lovely things in the traditional English style, which he was kind enough to exhibit before leaving camp. He spoke to us one evening about outdoor sketching, and advised everyone to try it, to see what fun it is.

Towards the end of camp we had some bad weather when climbing was impossible and snow fell around us. The camp was at 7200 feet which is, of course, fairly high. The number had grown much smaller by that time, but what fun we had, crowded in the tea tent where there were stove-stories from the Swiss Guides, and tall ones from the packers, who brought the horses in each day with supplies and mail, in spite of the weather. Then there were Alpine songs, and dressings-up, and impromptu plays, until really the bad weather was almost nicer than the fine.

On our way out to Banff, we turned as we were climbing the slopes of Og Pass for the last view of Mount Assiniboine.

There it was all shining in the glory of fresh snow, looking more lovely and aloof than ever, and so beautiful that it made me think "When and how shall I manage to see you again?" ... Dorothy Bell

THE THIRD YEAR DIARY (Continued)

Pottery has opened a new enjoyable field for many of us, and the delighted cries and gurgling noises wafted on the "Attic Air" bear witness to the fact. One gets such primitive urges while one's hands are plunged into a pail of slippery "sauce-like" clay. However we seem to be controlling ourselves fairly well and there have been no casualties as yet. I believe the painting contingent of 3rd year are holding their own in the welter of paints, palettes and turps. As long as they remain recognizable, I think all will be well.

Sept. 23-27

This week we find we really must settle right down and finish up our work. This year we can all do practically anything we wish - our course being arranged so well to allow us to do so and we hope the work will show our much-hidden enthusiasm.

The holidays are now definitely left behind and I have even heard a few distant mumblings of "Christmas" with the weather as hot as it is in the summer - phew! it might be cooler by then, though.

Well, this seems to be all for this month, but no doubt you will hear from us in the next issue. We wish everyone good luck and hope the first year will make themselves at home in the slightly-mad crowd, in the common room, as they are most welcome. ... Joan Breun.

ANOTHER SUCCESSFUL GRADUATE ...

We've lost Miss Rowena McNair, but lo and behold up pops Mrs. Morrell, still our demure and charming Rowena, though, and not the least bit snooty to us poor gals what ain't got no hubbies (yet) We are sure that everyone wishes Mr. & Mrs. the best of everything.

GRADUATE NEWS ...

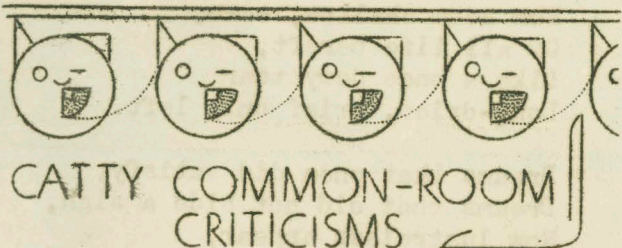
Hi there, pals! Coming to the Barn Dance on the 25th? It will be in the attic (we always thought it looked like a barn) and there'll be moosic and the draaahma (blood curdling and horrible), so don your motley and join the fun.

BEAUX ARTS BALL (Concluded)

The pageant was a huge success and Mill Melvin wishes to thank very sincerely all those who so willingly helped her with scenery, costumes and dancing, and especially would she thank Mr. Harry Biener for arranging the music, and Miss Lydia Biener and Mr. W. White for assisting with oriental drum and English horn.

The cast was as follows:

| | |
|-----------------|-------------------------|
| Shirin | Dorothy Herrmann |
| Khosru | Guy Glover |
| Shapur | Chas. H. Scott |
| Willow Tree | Mrs. Chas. H. Scott |
| Jealous Maiden | Agnes Handley |
| Shirin's Maids | Grace Waplington |
| | Patricia Quigley |
| Pool Bearer | John Abramson |
| Standard Bearer | James Pollock |
| Scene Bearers | Marjory Davidson |
| | Lida Boving |
| | Joyce Benson |
| | Mary McCadden |
| | Margaret Ayres |
| | Sybil Coutts |
| Bier Bearers | Ross Lort |
| | Jack Lort |
| | Bill Dix |
| | Ed. Hughes |
| Musicians | Mr. Harry Biener, Piano |
| | Miss Lydia Biener, |
| | Oriental Drum |
| | Mr. E. White, |
| | English Horn |



Why on earth doesn't someone else, besides myself, bring some lunch once in a while?

Well, anyway, we didn't do that when we were in first year!

Gosh you're early today! It's only 9:45!

Say, listen, "dime-a-dozen" if you don't scram we'll have to reduce the price on account of damage.

Who belonged to the lunch you're eating now, Jean?

Aw listen, just because you've got two-bits, don't think we're all millionaires.

I suggest that we obtain a saucepan for the cigarette ashes, the ash trays don't seem large enough!

Sure I'll lend you a nickel - just as soon as Frank pays Jean, Jean pays Roger, Roger pays Joan, and Joan pays me.

We also suggest that some of these people who are "so hungry they could eat a pig" try it some day in the near future (or rather "pasture" - we don't think we could stand the strain.)

THAT'S WHAT WE THINK!

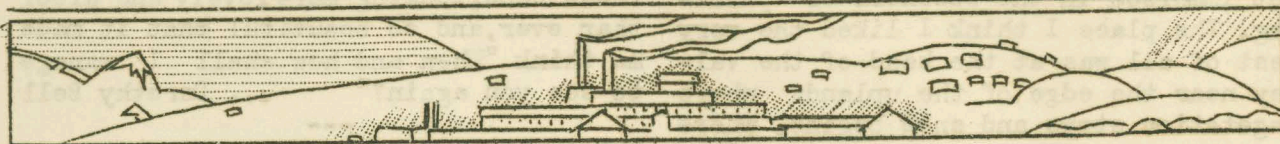
A new school term has begun and with everyone back again to enter their fourth year, we feel that it should be a successful season. And it is going to be if we have anything to do with it - for, after all, we have to show those prelims that we really can mean business!

We have in our midst Joyce Benson, our able Students Council President, and when she takes us in hand - ! (that is, when she's not too wrapped in in badminton or hiking). June Duncan is vice-president of that ruling (?) body of the school and she is also a badminton and hiking enthusiast. Anne Hall, our only tall, dark damsel, is one of the students who really takes her design seriously, and manages to skip almost every other period. Alice Bryant, a former student, has again joined our happy throng, but so far I have not been able to find out how she does anything between yawns. Unity Bainbridge is our hard working painting student and specializes in scholarships galore. (don't we all!) This year even Jean Lindemere has decided to desert the common room and keep her mind on drawing and painting for at least one hour a day. We don't see much of our dancing lady, Dorothy Herrmann, and our quiet and reserved lad, Bob Hanlon, but nevertheless they belong too, and very much so, I would say.

Irma Matthew

Whither goest thou, little flea?
To the dogs.

Women are happy before a glass - men after.



AN APPRECIATION

We are grateful in this issue for the supplementary calendar which has been forwarded by Mr. Peter Meilleur of Powell River for our use in this issue. Pete, as he was always called, was one of the first students of the School "way back when". A year prior to that he had attended the Chicago School of Art and before that studied at the Vancouver Tech.

The Technical training stayed with Pete through his art studies, finding expression in etching and woodblock cutting and his was a very thorough and sincere love of craft.

It is fitting that his work should find representation in this publication for he was one of the most enthusiastic workers for the "Paint Box" of former days.

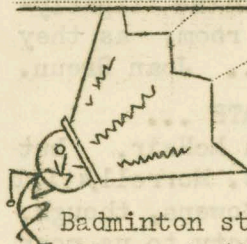
Unfortunately Pete was unable to complete the course, but after years of "just working" he has forced his way to a position where his technical and artistic skill can be utilized. "The Advertiser Press" of Powell River is his proud possession and is equipped for silk-screen as well as the usual "job work".

On our return voyage from Savary we deserted ship to see "the pride and joy" and in spite of an air of generous carelessness, which makes Pete's genuine craftsmanship all the more amazing, we were very much impressed.

This calendar which suitably illustrates one phase of the chief industry of the coast town is neither "printed" nor "screened" but is reproduced by lithography from a direct-to-the-plate drawing. The machine used is a Multilith, a small type used to print economically circulars and office work. It is comparatively new to Canada and has many artistic possibilities in its field.

Several of the past students have used this form of reproduction and it was our intention to dwell on the subject, but we already have one good article along the line of reproducing by silk-screen, and will keep this for the next issue which we hope will contain a further sample.

We wish to thank Pete again for his artistic contribution to our paper and for the article he will write us next issue. We wish him the best of luck in his venture and the success his ability deserves.



ON THE WAR PATH

Badminton started on Monday, Oct. 7, so all ye shuttle fanatics who have not turned up yet, bring forth your weapons and sally off to do battle.

We have three good courts in the King George, corner Burrard and Nelson. The fees are very reasonable, \$1.00 for the entire season, and all you have to do is present yourself and racquet at the courts and play, or whatever you do in such cases. Anyway, come one, come all and we'll give you a run for your money.

-- Joan Breun.

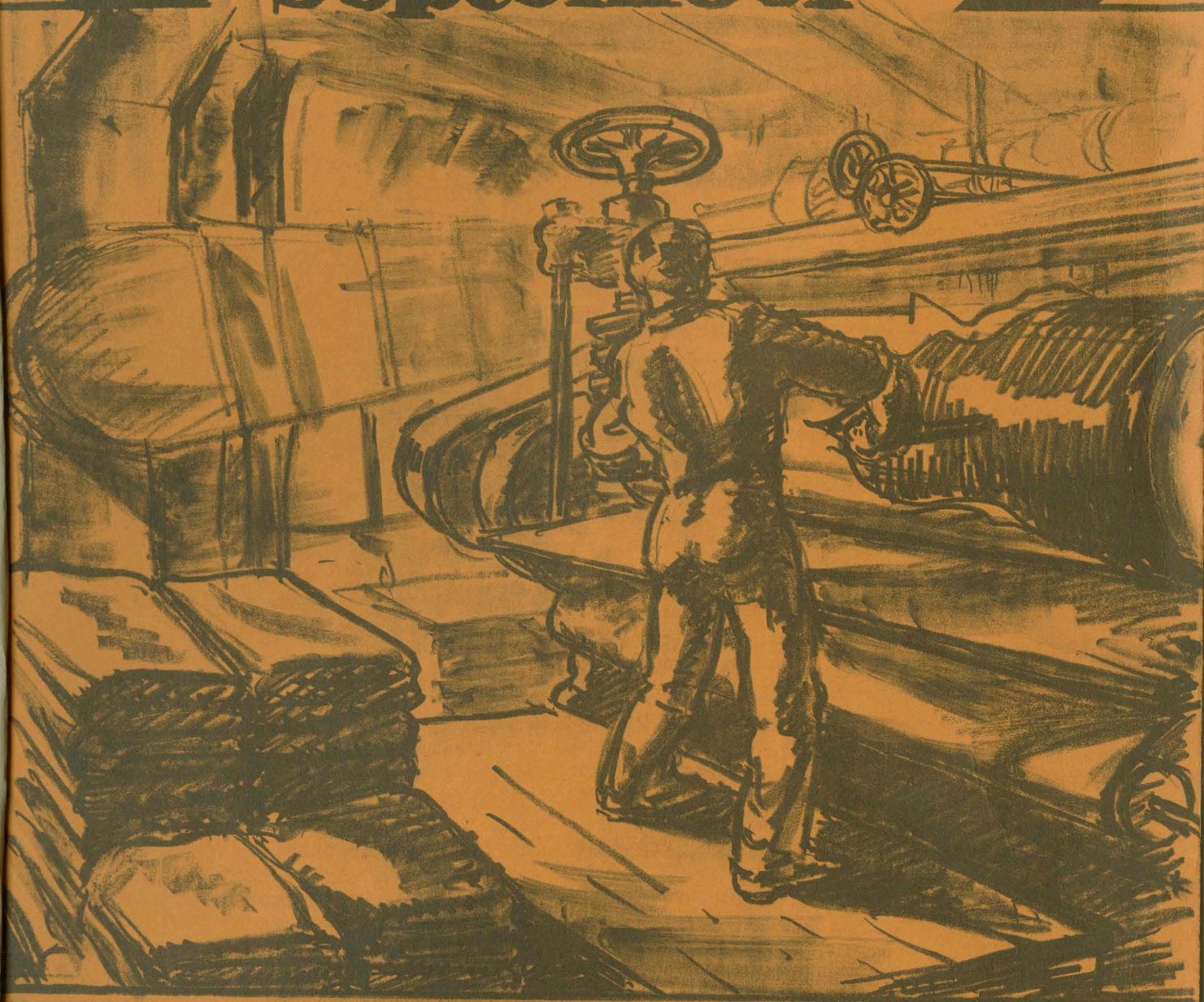
CLEAN, CAREFUL and COURTEOUS. Join this society for the prevention of the destruction of school property, the waste of student time and the fraying of teachers' nerves. Have a pride in a clean room, be careful of school and private property. Be courteous to your fellow students in this way. This is not a sermon, but a suggestion.

PINS

In regard to School Pins, will those who have placed their orders bring their money as soon as possible. The sooner the pins are all paid for .. the sooner you will get them. So make it soon.

Norm Crighton.

September



| <i>Sun.</i> | <i>Mon.</i> | <i>Tues.</i> | <i>Wed.</i> | <i>Thur.</i> | <i>Fri.</i> | <i>Sat.</i> |
|-------------|-------------|--------------|-------------|--------------|-------------|-------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| 29 | 30 | | | | | |

Editor's Note:

This magazine is a "Free Press" and the views expressed in it belong to the individual contributor.

THE B.C. ARTISTS' EXHIBITION, 1935

The Annual B.C. Artists' Exhibition that was recently held at the Art Gallery was the largest ever shown. We wish we could say that it was the best and that it represented the cream of the artistic efforts of the province. But it didn't, though we have heard that many works by sincere young artists were sent in but found no place on the Gallery walls. Of course there were exceptions, and outstanding among them were the paintings, drawings, and sculpture submitted by the graduates of our school - which include Irene Hoffar Reid, Jo Turney, Edith Carter, Maisie Robertson, Fred Amess, Maud Sherman and Beatrice Lemnis. The work done by these people was worth looking at.

But there was nothing in the painting room that made one gasp with ecstasy, horror or amazement. Scarcely anything in the sculpture hall thrilled one with its grandness, aliveness or lovely lines; maybe there were a few water colours - two I know of - or line drawings that one would care to possess.

Everyone should have seen the show anyway, even if only to compare it to next year's, which will be better, surely.

Miss Marjorie Robertson

ART NOTES,

Of special interest to the students of the school and especially to those who attended the Summer Camp will be an exhibition of watercolours by Mr. Chas. H. Scott, our director. It is very suitably entitled "The Spirit of Savary" and apart from the artistic merit we are sure many of our campers will feel once more the enchantment of the isle. The dates, if our memory does not err, are from the ninth to the twentieth of November. Many moods have been caught in a free and pleasant fashion and we know Mr. Scott thoroughly enjoyed himself in these paintings. It will be a worthwhile trip to the Gallery.

At present the Gallery is at home to visiting water-colorists from the East; this too, though we feel it lacks variety from last year, should be worth a trip.

EDITORS

Editors, editors, ponderously solemn,
Building periodicals, column after
column,

Editors, editors, painfully
meticulous,

Losing all perceptible sense of the
ridiculous,

Editors, editors, ludicrously
serious,

Finding jocularity wholly deleterious,
Pretty nearly all of them are anything
but humorous.

Editors, editors, draw a holy ring
about

Sacred themes and persons that one must
not write a thing about.

Editors, editors, are rooted in
formality

Even when they tell you how they love
originality;

They swear that they have sought for it,
yearned for it, despaired of it,
But every time it comes to them, oh
How they are scared of it!

DREAMS . . .

Hope, shattered with the dawn,
Dreams, illusions, gone.
Reality, armour-sheathed,
Upon the sleeper breathed.

Dreams that once did fill
Me with a mighty thrill
Now seem shallow, sere,
Of all life bereft,
Like a once dewy tear
Long-dried, grief only left.

Dreams that once did satisfy,
Dreams that did not bide a sigh,
Now lustreless appear,
Stirring restless discontent
That grows with every year,
Leaving each ill-spent.

By Jean Thompson,
Second-Year Poet Laureate.

Winter is a season when you keep the
house as hot as it was in summer when
you kicked about it.

The depression is over. Burglars, a
crime report shows, are breaking into
places of business again.

